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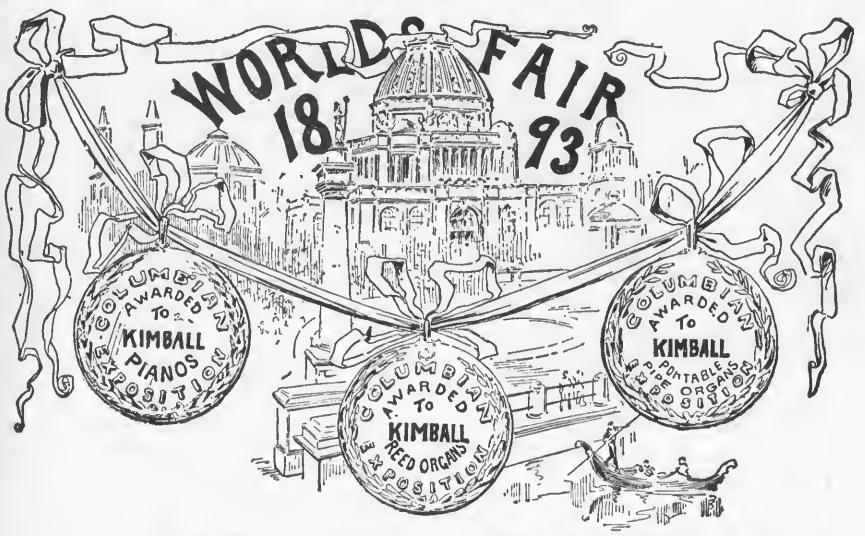

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Man did not make the laws of music; he has only found them out, and, if he be self-willed and break them, there is an end of music instantly. Music is a pattern and type of heaven, and of the everlasting life of God, which perfect spirits live in heaven—a life of melody and order in themselves; a life of harmony with each other and with God.—*Charles Kingsley.*

Of Liszt, Weissheimer tells an amusing anecdote. One evening, after the two had imbibed a bottle or two of Rhine wine at a tavern, they started to go home. It was late at night, but they had so much to say to each other that for full three hours they kept on escorting each other home. Of Buelow's memory we are also told some astounding things. He not only conducted whole symphonies by heart, but remembered all the letters placed in the score for rehearsing purposes. Thus one day, when he was rehearsing Liszt's Faust symphony without a score before him, he called to the hornist to sharply accentuate the notes at E flat.

The life of Schumann is to be written for the first time in detail. Until the death recently of Mme. Schumann, it was impossible to publish many of the particulars connected with the composer's sad end; but these and other fresh matters obtained from Mme. Schumann will now be made public. Prof. Niecks has already shown his fitness for this work by an elaborate life of Chopin, which is, however, extremely unreliable in its critical portions, owing to the difficulty the Teutonic mind has in grasping the essence of Slavic genius. In the Schumann biography, Niecks will not be hampered by this difficulty.

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UTILITY OF MUSIC IN WAR.

"What do you think of music?" was once asked of an eminent American novelist. "Oh," he replied, "I see no harm in it." This, Mr. Henry T. Finck thinks illustrates the attitude of many people who consider music but a sort of plaything, and who will be surprised to learn in how many different ways music is and always has been useful to mankind. Mr. Finck thereupon proceeds (*The Forum*) to enlighten such Philistines. He refers briefly, says the *Literary Digest*, to the number of people who find a living in musical art and in the manufactures growing out of it (nearly 250,000, he thinks, in the United States alone); quotes from travelers to show how helpful music is to workmen in different countries, both as a stimulus and in insuring by its rhythm concert of action in such occupations as rowing; speaks of the various uses from time immemorial in religion, in medical practice (especially with nervous difficulties and in stimulating the brain), and in social life; and ranks it among the moral agencies because of its refining effects and its power to wean young people from debasing pursuits.

The utility of music in matters pertaining to war is also brought out strongly, and to this feature of the case we confine our quotations. The use of music in war signals is first touched upon:

"To the present day; in all the armies of the world, such musical war signals are considered not only useful, but absolutely indispensable. The Infantry Drill Regulations of the United States Army give the music and significance of more than sixty trumpet signals—calls of warning, of assembly, of alarm, of service, with such names as 'guard-mounting,' 'drill,' 'stable,' 'to arms,' 'fire,' 'retreat,' 'church,' 'fatigue,' attention,' 'forward,' 'halt,' 'quick time,' 'double time,' 'charge,' 'lie down,' 'rise,' etc., besides a dozen or more drum-and-fife signals, all of which must be known to the soldiers, to whom they are a definite language, in the sense of Wagnerian *Leit-motive*. Every one is familiar with such expressions as 'drumming up recruits,' 'drumming out deserters,' and so on."

But beside its use for signaling, music is used in five other ways for purposes of war; as a valuable adjunct in drill and parade, as (formerly) a means of producing panics, in arousing patriotism and keeping up courage, in inspiring soldiers in time of fatigue, and in providing entertainment in time of peace. In reference to its use in arousing warriors Mr. Finck says:

"This use [in producing panics, *a la* the Chinese] of music is obsolete in our armies. Not so the employment of melodies to rouse the courage of the soldiers and stir their flagging energies. Grey says that in Australia four or five old women can, with their singing, stir up forty or fifty men to commit any bloody deed; and Wallaschek justly says of primitive music that, instead of softening manners, it too often 'inspired the savages with a desire for fighting, it aroused their anger, excited their fanaticism, and, by accompanying their war-dances also in times of peace, it aroused their lust for war.' For this reason it is among war-like nations that early music is most developed. The Spartans, the most war-like of all the Grecks, were remarkable for their devotion to music. Tyrtæus, seven centuries before Christ, induced them to use the martial trumpet; and his ardent patriotic songs helped the Spartans to many of their victories. In the Bible there are frequent references to the encouragement given to warriors by music, as, for instance, in 'Chronicles,' where the victory over Jeroboam is attributed to the encouragement derived from the sounding of the trumpet by the priests. It would be superfluous to add anything regarding the miracles of patriotic or fanatic valor wrought by such modern tunes as the 'Marseillaise' or 'Die Wacht am Rhein.'"

In the matter of dispelling weariness on the march, Field Marshal Lord Wolseley is quoted (in his preface to "The Soldier's Song-Book") as follows:

"Troops that sing as they march will not only reach their destination more quickly and in better fighting condition than those who march in silence, but, inspired by the music and words of national songs, will feel that self-confidence which is the mother of victory."

Mr. Finck adds:

"The German army includes more than 10,000 military musicians, able-bodied men who might as well be soldiers. We may feel sure that the great and shrewd commanders of the German army would not employ in times of war such an enormous number of musicians unless they believed that in this way these players could do more good than an equal number of fighting-men. In other words, the generals fully appreciate and indorse the utility of music."

"Lohengrin" is one of the popular operas of the day in Rome, and Wagner's music is also in vogue at Bologna and several other Italian cities.

ORIGIN OF THE LEGENDS USED BY WAGNER.

It is well known that Richard Wagner was of opinion that the only proper subjects for operas such as he composed—operas in which the music is closely united with the poem—were the traditional myths in the old popular legends. In music suited to these legends he thought he saw a great opportunity of interpreting the mystery of human destiny. Therefore he went to the Middle Ages for his subjects, and he believed that those which he used belonged wholly to the Middle Ages of Germany. A German to the bottom of his soul, he considered the German legends of those times vastly superior to the contemporaneous legends of other countries. M. Gaston Paris, however, in *La Revue de Paris*, translated for the *Literary Digest*, maintains that Wagner was under a misconception as to the German source of his legends. He says:

"Many of the subjects which Wagner has treated because he believed them wholly and thoroughly German, are not so. He found them, no doubt, in German poems of the Middle Ages, but these poems were translated or imitated from the French. Such is tha case in 'Tristan and Iseul,' in 'Perceval,' and beyond question in 'Lohengrin.' To be exact, behind the French form copied in the German poems, there was a primitive form much older, but that form was not German. It was Celtic, due to that race; poetic by nature, to which belonged the Gauls, the ancestors of the French, and to which belongs now the Gaelic race of Scotland, the Welsh of England, and the Bretons of France. It was in the dreamy, melancholy, and passionate imagination of the Celtic race that were elaborated, if not formed—for many of them go back to a past still more distant—the most beautiful fictions of the Middle Ages. In their original language they are lost; but in the twelfth century, having had a great fascination for the French, they took a French form, in which they were notably altered, and passed thus, thanks to the extraordinary influence of French poetry, into all the countries of Europe and especially into Germany.

"The legend of 'Tannhauser' has an analogous history, although in this case the French intermediary has not been found. The direct source from which Wagner took it was not a German poem of the thirteenth century, but a popular song a great deal more recent. He found it in a compilation of old German songs by Heinrich Heine, to whom he already owed the theme of the 'Phantom Ship.' Heine praised highly the old song, calling it an admirable poem, and when writing later a parody of it compared it to Solomon's 'Song of the Songs.' Wagner, when he found this legend in Heine's book, was as much taken with it as Heine himself, and thought it a theme eminently dramatic. The problem which Wagner thought was formulated by the legend was a contest in the human heart between passionate love and pure, ideal love. This contest, however, is not in the legend. What that depicts is the adventure of a mortal who, thanks to the love of a goddess, enters, while still alive, the supernatural regions where spring reigns eternally and where there is constant felicity. In the course of time this mortal has a fit of nostalgia and desires to revisit the earth, which he does, but returns after a while to his former abode. Later on this nostalgia was replaced in the legend by a sense of sin, and he desires to come back to earth to see the Pope and get absolution. This absolution the Pope refuses, and the mortal returns in despair to the place where he had sinned. Wagner has modified this last version of the legend, making an edifying conclusion, in which religion, love, and purity of soul triumph over the forces of hell, and the opera ends with a celestial harmony in which the voices of the angels silence the last appeal of the demons. * * * *

"It can not be doubted that the substance of the legend of Tannhauser of a date anterior to Christianity. It contains a psychological problem much higher than the struggle between pure and sensual love, a problem which Wagner hints at in passing, when he shows us Tannhauser, in the midst of the delights of the land where Venus lives, sighing for human strife and suffering. It is even the problem of happiness, which humanity, since it was able to think, feel and dream, has always been putting and has never been able to resolve.

"The hero of our legend is received in a place where all the evils of earth are unknown, where time flies on without its flight being perceived, without bringing nearer each day the degradation of old age and the threat of death, where all the precarious and fugitive enjoyments here laboriously attained and disputed by suffering are given without alloy and obtained without labor, where love, 'the only good here below,' is at the same time eternal and always new. In this paradise, however, in this land of joy, this country of eternal youth, the hero, after some time, feels a satiety of pleasures without a struggle, of a life without activity and without labor; he is seized with a nostalgia for the true human life with its desires rarely satisfied, with its pains that season joys, with its efforts which give value to attained results. Thus, this perfect happiness of which the human soul is always dreaming, it feels that it would not know how to enjoy."

BEETHOVEN CONSERVATORY.

The annual commencement exercises of the Beethoven Conservatory were held at the Fourteenth Street Theatre, and drew out a large and fashionable attendance. A magnificent programme that did credit to the pupils of the Conservatory was presented and thoroughly enjoyed by every one present.

Messrs. Waldauer and Epstein have every cause for congratulation upon the high character of the work done by the pupils of their institution, which justly ranks among the best in the country.

GENIUS.

Genius and "originality" are mere words invented as a label for these qualities we cannot explain. Some worthy people speak of these qualities as gifts, says *Musical Standard*, and so are happy in begging the question; but others are not content with so facile an explanation. Of this we may be certain, genius does not come into the world ready made. I suppose the physical explanation of a musical genius is that some of the part of the brain that has to do with the appreciation of sound is more sensitive and more fully developed than is the case with the ordinary man. It is not a question of ear, for there is hardly any difference in the structure of the auditory organs; there may be disease, but, short of it, there is no such difference as would account for some people being musical and others not. No; it is a question of brain structure and nerves. And the same thing applies to the eyes. Unless there is an absolute disease every pair of eyes should see colour in the same way; but they do not, because the optical nerves differ, and that part of the brain that has to do with sight also differs. The brain being sensitive to colour and sound does not, because the optical nerves differ, and that part of the brain that has to do with sight also differs. The brain being sensitive to colour and sound does not, however, make the artist or musician, but only gives an aptitude for these arts.

There is, I think, no special thing that we can call genius; it is simply that a man is endowed with a quicker and heavier brain than the common; that his nervous system is quick to feel. It is generally supposed that a scientific man is the antithesis of an artist or musician, but there is no real reason for thinking so. The scientists feels the same glow in hunting down a shadowy fact as the musician feels in creating music. There is the same abnormal quickness of brain, and the same emotion. Only the aptitudes of the musician and scientists are different, and so their mental energy works in different fields. The quickness and powerful concentration of thought of Napoleon would have made a musical genius of him if he had only possessed the requisite sensitiveness of brain to sound, the capability of mentally grasping sound (which is what we call an ear for music). The fact that the older musicians, such as Beethoven and Mozart, seemed to have been wrapped up entirely in their music is no proof that musical genius is a special gift; because in those days a musician had not the modern advantages of education, and genius without education is nearly helpless. The history of music shows, on the contrary, that a musical genius is a genius in other directions. Berlioz had great literary gifts, so had Schumann, so had Wagner, so, too, had Mendelssohn, judging by his letters.

A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one *may* be a good musician, but *must* be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know *how* to think, than *what* to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with a classical literature exercises upon the artistic mind, but also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*Engel.*

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THOMAS M. HYLAND, . . EDITOR.

JULY, 1898.

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THE PSYCHOLOGY OF MUSICAL APPRECIATION

One of the most remarkable, and, it may be added, satisfactory signs of the progress of music, says *Musical News*, is the attention bestowed on it by earnest thinkers and its consideration from a scientific point of view, for nothing is more calculated to raise the art in the estimation of the thoughtful and increase its appreciation by the thoughtless. In the increasing devotion paid to the executive side of the art and to program music, it is highly desirable that its limitations should be clearly defined and recognized, especially by students, and the subject, "The Psychology of Musical Appreciation," chosen by Mr. Edgar F. Jacques for the Queen Victoria lectures this year at Trinity College, was opportune and commendable.

At the first lecture was considered "Presentative Art," at the second "Representative Art." The lecturer said that early investigations into the essential nature of music and of its originating factors were unsatisfactory, for instead of recognizing the complexity of the phenomena in question, they, for the most part, fastened upon one salient characteristic, and, ignoring all others, formulated it in a more or less laconic fashion as a definition of the essential nature of the art. The other extreme was supplied by the view put forward by so many writers (of keen sensibility but small observing powers) that music was simply and solely an appeal to our feelings, or emotion, originating in the inflections of speech or the inarticular cries of animals and men. Between these two views we had the theory that the object of the art of sounds was to satisfy our sense of beauty. But the complex nature of artistic manifestations, and of their effect on those to whom they made appeal, had been brought most prominently to light by the investigation of psychologists. Our senses being the medium of communication between the outer world and our inner life, it was fitting first to consider musical appreciation in its sensuous aspect. The sensuous element of music was regarded with some suspicion, but without this primitive form of enjoyment we should be incapable of higher ones, should, indeed, be music haters of sound itself. Sound was simply the name by which we designated a mental effect of the kind called a sensation. The first step was to distinguish between noises and tones, the next step to discriminate between tones and *timbres*. The sensuous effects composers availed themselves of were very numerous—degree of power and speed, by which he could excite or soothe the nerve centers, *timbre*, and tone colour in orchestral combinations. Sound was therefore the raw material which gave pleasure to the senses, and, when arranged in certain ways, it interested and delighted the intellectual faculties.

At the second lecture were considered the forms and figures with regard to the power of causing their hearers to connect them with various experiences of human life. This connection depended not only on the music, but also on the susceptibility of each hearer. The suggestive power of music was divided into several categories. With regard to instrumental music there was the composer's intention, the means at his disposal, and the capacity of his listeners. The various kinds of pieces were then described, The higher we ascended in the scale of merit among works written to give intellectual pleasure, the more did we find that striking and well designed effects of form tended to invest a piece with more or less distinctive character. Rhythm alone was capable of suggesting an enormous number of variations of character. These suggestions of varieties of character were shown to be the result of the similarity between the movements of animate nature and those of the musical rhythms adopted, but as every kind of movement was associated with many events, and as the movement alone could be imitated, music could only suggest the indefinite. The same held good with regard to the imitations of sounds and inflections of the human voice. Characteristic forms of such tones were easy to imitate on instruments. Berlioz had described the effects producible from instruments in terms of emotional feeling, and certain figures had been for centuries used, such as a suspension resolved downwards to express grief and desolation.

The lecturer concluded by dealing with programme music, and said that the most satisfactory results were attained, when little that was definitely descriptive was attempted, and more left to the imagination of the listener. A large number of examples played by the lecturer enforced his remarks, which were manifestly appreciated by his attentive listeners.

STRASSBERGER'S CONSERVATORY.

The graduating exercises of Strassberger's Conservatory of Music took place at Memorial Hall on the 10th ult. The hall was thronged with friends and patrons of the institution who showed their appreciation of the excellent programme rendered by the graduates. Their splendid work evidenced the careful training of their teachers. Mr. Strassberger has as his assistants most prominent and able teachers, among them being Louis Conrath, the distinguished pianist and composer, and in a comparatively short time has gained a most enviable reputation for his Conservatory.

The central figure in the musical world used to be the prima donna; but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the *diva* from pride of place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question that is agitating the minds of the musical public.

The much-discussed question of the leadership of the New York Philharmonic Orchestra for next season, the fifty-seventh of the Society, was settled by the election of Emil Paur, formerly leader of the Boston Symphony Orchestra, to the position. Mr. Paur thus becomes, to this extent, at least, the successor of Anton Seidl. Officers of the Society were re-elected as follows: President, E. Francis Hyde; Vice-President, Richard Arnold; Secretary, A. Roebbelen; Treasurer, H. Schmitz.

Emil Paur has been for five years conductor of the Boston Symphony Orchestra, and his work and qualifications as a conductor have been observed here in the five concerts annually given in New York by the Boston organization. His resignation from it was announced a few days ago, coupled with the information that he would be succeeded by Wilhelm Gericke, who was conductor of the Boston Symphony Orchestra from 1884 to 1889.

MAJOR AND MINOR.

It has been officially announced that "The Mastersingers of Nuremberg," "The Ring of the Nibelungen" and "Parsifal" are the works that will be performed at Bayreuth in 1900.

A wealthy Russian has a theater in which the stage action is presented by marionettes worked by electricity. A phonograph reproduces the songs and accompaniments.

Since her return from America, Marcella Sembrich has sung in several European cities. At Dresden her success was complete, especially in Bellini's "Casta Diva."

Mr. W. H. Cummings, principal of the Guildhall School of Music, has a musical library of nearly 5,000 volumes, among them rare treasures, including autograph scores. Mr. Cummings is considered an authority on Händel, and his collection is rich in relics of the great master of oratorio.

Alvary, the Wagnerian tenor, so popular in this country some years ago, has just received an award of $6,000 damages for an accident which he claimed was owing to the carelessness of the machinist of the Mannheim (Germany) Opera House.

The violin used by Henri Marteau was once owned by Maria Theresa, of Austria. Leonard, the great French violinist, owned it later, and from him it was passed on to its present possessor. It is a Maggini, and is remarkable for a deep, viola-like tone.

After her autumn engagement in Berlin, Lillian Russell will appear fifteen times in St. Petersburg and five times in Moscow. She is to be paid $3,000 per week and traveling expenses.

The old, time-worn slab over Clementi's grave in the cloisters, Westminster Abbey, has been replaced by a new and larger one. The inscription on the old stone had become almost indecipherable, owing to the wear from the feet of the passers-by, many of whom never knew that they had walked over the resting-place of the "father of pianoforte playing."

Mr. Robert A. Gally, of Brooklyn, N. Y., has invented an instrument called the "tonograph," which should be of great assistance to composers who do their work at an instrument. It consists of an attachment to a piano or organ that will register on paper the notes played by the performer, indicating at the same time dynamic and rhythmic marks. Alexander Guilmant made a trial of the instrument by an improvisation, and was highly pleased with the result.

Those who have listened to the masterly interpretations of Chopin by Vladimir de Pachman while on his visit to this country, will be interested to know that his divorced wife, the Australian pianist, Maggie Okey, is married to Maitre Labord, the barrister who defended Zola in the recent famous suit.

Calve has been compelled by illness to give up singing for a time, and has retired to her chateau in France. A contemporary tells a pretty story of her. As a child she used to dream of living in this old castle. The money lavished on her by the American public has helped not a little the erstwhile peasant child to realize her dreams.

The works of the great masters of the past must always serve as a scale for the productions of the following present.—*R. Franz.*

The "Messiah" is as great an attraction as ever to the London music lover. For a recent performance of the Oratorio, at the Alhambra Palace, 23,298 tickets were sold.

For thirty-five years the tenor Sapin held a high position as one of the tenors of the Paris Opera. He sang well enough, but, on account of his extraordinarily small stature, he was always relegated to secondary parts. He died lately at Argenteuil, in his seventieth year.

Mozart's first violin, a half or child's violin, was presented in 1896 to the Mozart Museum in Salzburg, Germany, by Graf Ludwig Paar, who had received it from his father, into whose hands it had passed in 1876. The instrument on which he played later, a "Jaeob Stainer, 1659," is in possession of the Lenk family, of Newmarket.

Moritz Moszkowski has finished a second piano concerto, which he will play next season at one of the Nikisch Philharmonie Society concerts in Berlin.

At the Turin Jubilee Exposition, which was opened on May 1st, were exhibited a number of relics of the great Paganini. Besides Paganini's violin and his coach, are countless mementos from royal admirers: a breastpin of King of Bavaria; rings from George of England and Nicholas of Russia; tobacco-case of Kaiser Franz; medallions with hair of Napoleon, Marie Louise and King of Rome; and countless of his personal belongings, including compositions and manuscripts.

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leggiero. *sf* *f*

p *sf*

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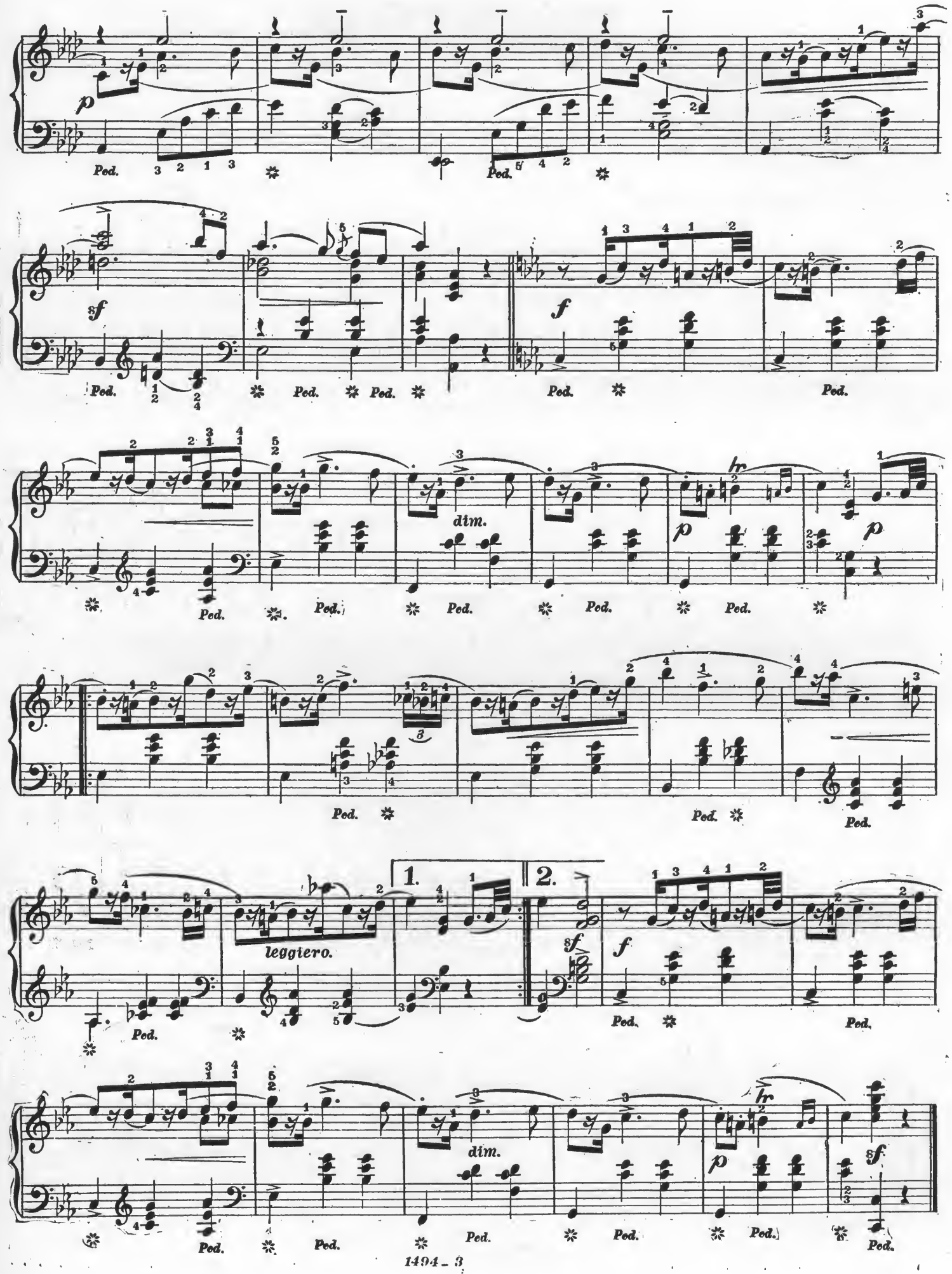
grazioso.

p dolce.

sf *dim.* *pp* *riten.* *tempo.*

sf *f risoluto.*

poco a poco calando.


p
Ped.
sf
f
dim.
leggiero.
1.
2.

ENCHANTMENT.

Valse Caprice.

Charles Mayer.

Allegretto. ♩.=69.

1495-4
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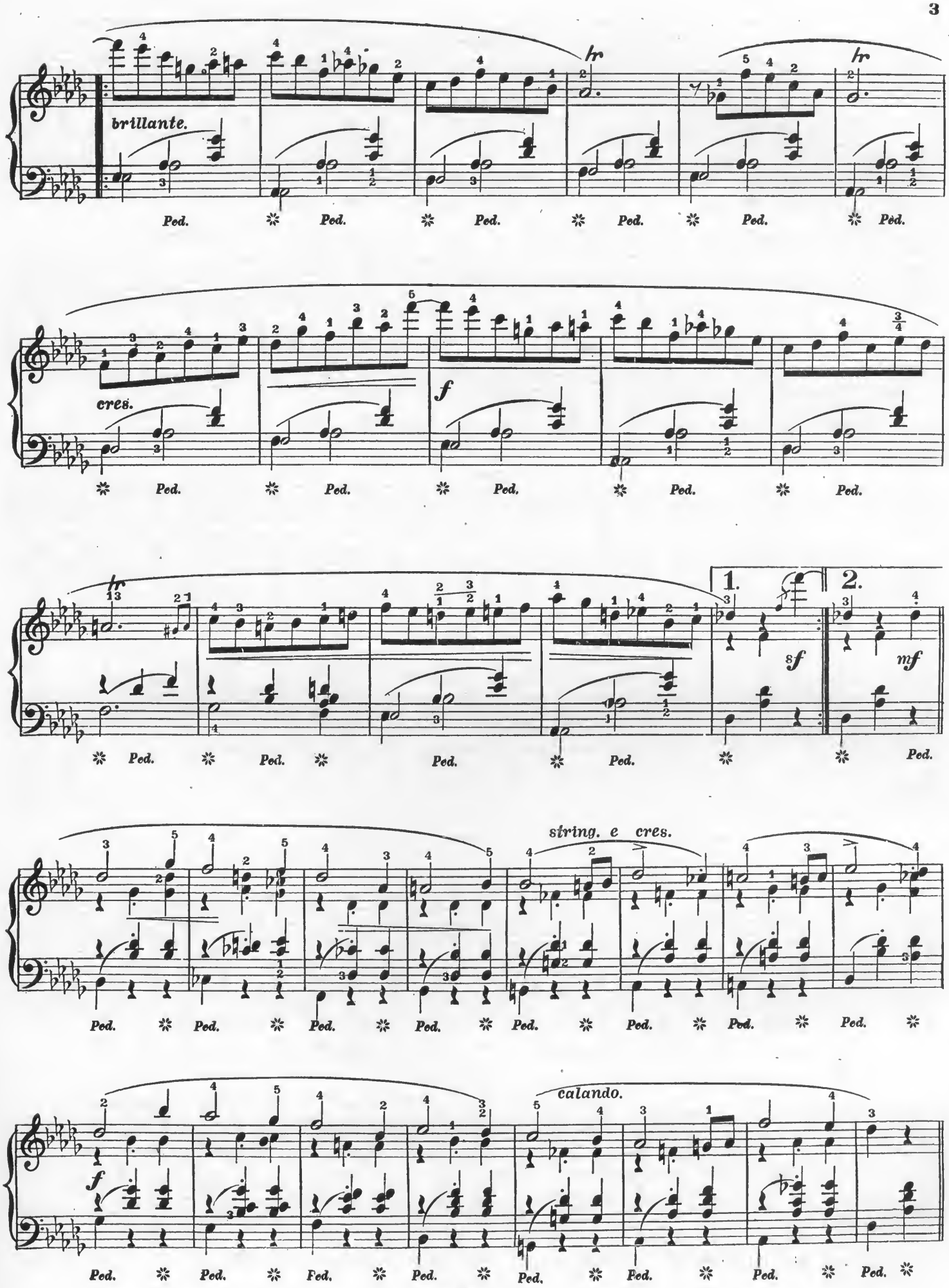
brillante.
Ped.
cres.
f
1.
2.
sf
mf
string. e cres.
calando.

cres. e string.

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

rit.

a tempo.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

l.h. l.h.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

espressivo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

marcato. dimin. e riten.

Ped.

TWINKLING STARS.

Caprice.

Charles Mayer.

Allegretto grazioso. ♩ = 92.

p leggiero.

Ped.

cres.

p

Ped.

cres.

p

Ped. *Ped.* *Ped.*

1496 – 4

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Ped. Ped. Ped.

cres. f

Ped. Ped. Ped.

dimin. rallent. a tempo. p

Ped.

f

Giocoso.

Cantabile.

leggiero.

p

Ped. ✲

Ped. ✲

Ped. ✲

Ped. ✲

Ped. ✲

piu animato.

un poco cres.

p

Ped.

cres - cen - do.

sf *sf* *sf* *ff* *sf* *sf*

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

TOUJOURS GAI.

ALWAYS GAY.

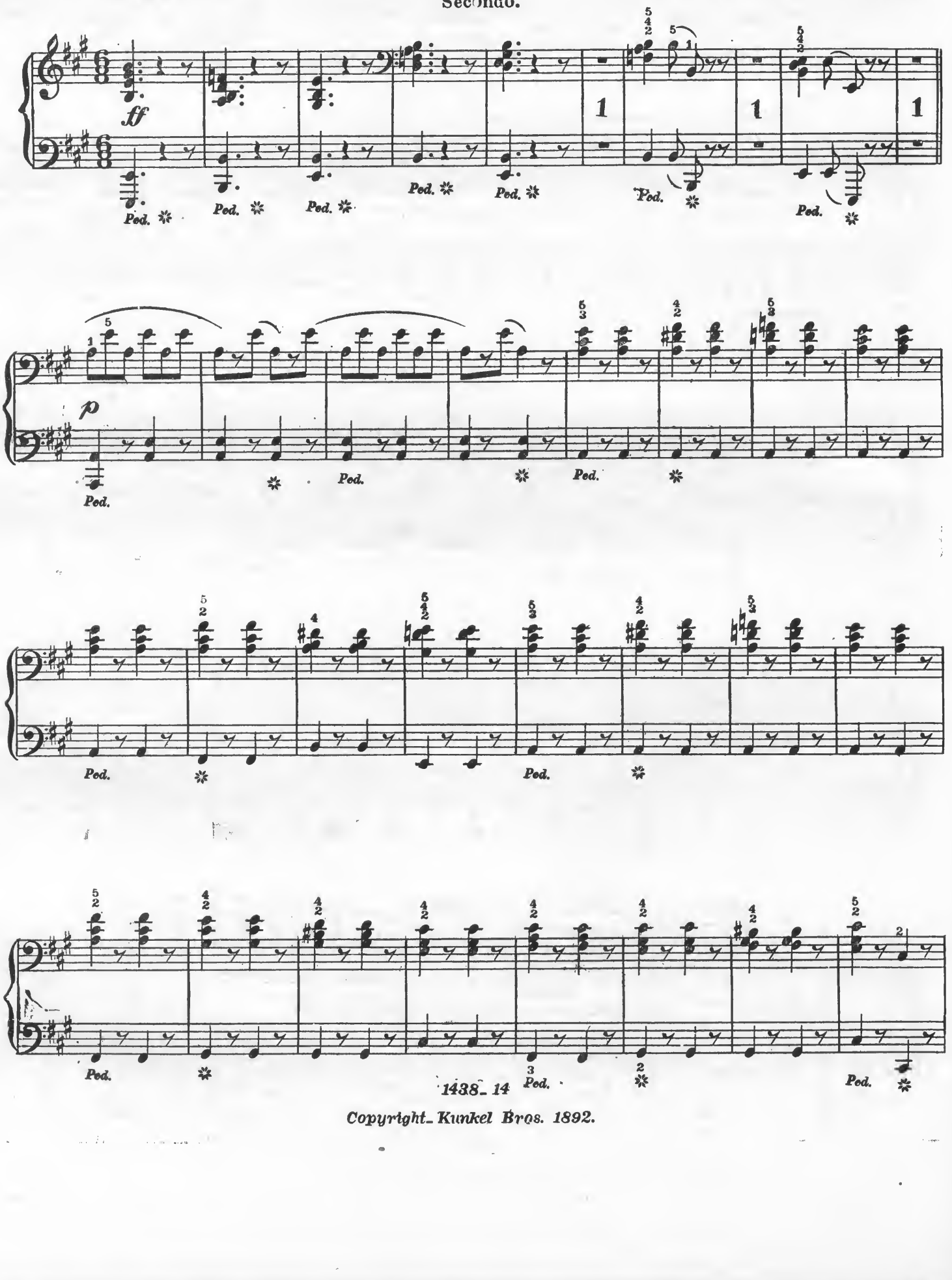
ITALY ~~~~ ITALIEN

TARANTELLA.

Vivace. ♩.=96.

Moritz Moszkowski. Op. 28. No. 5.

Secondo.



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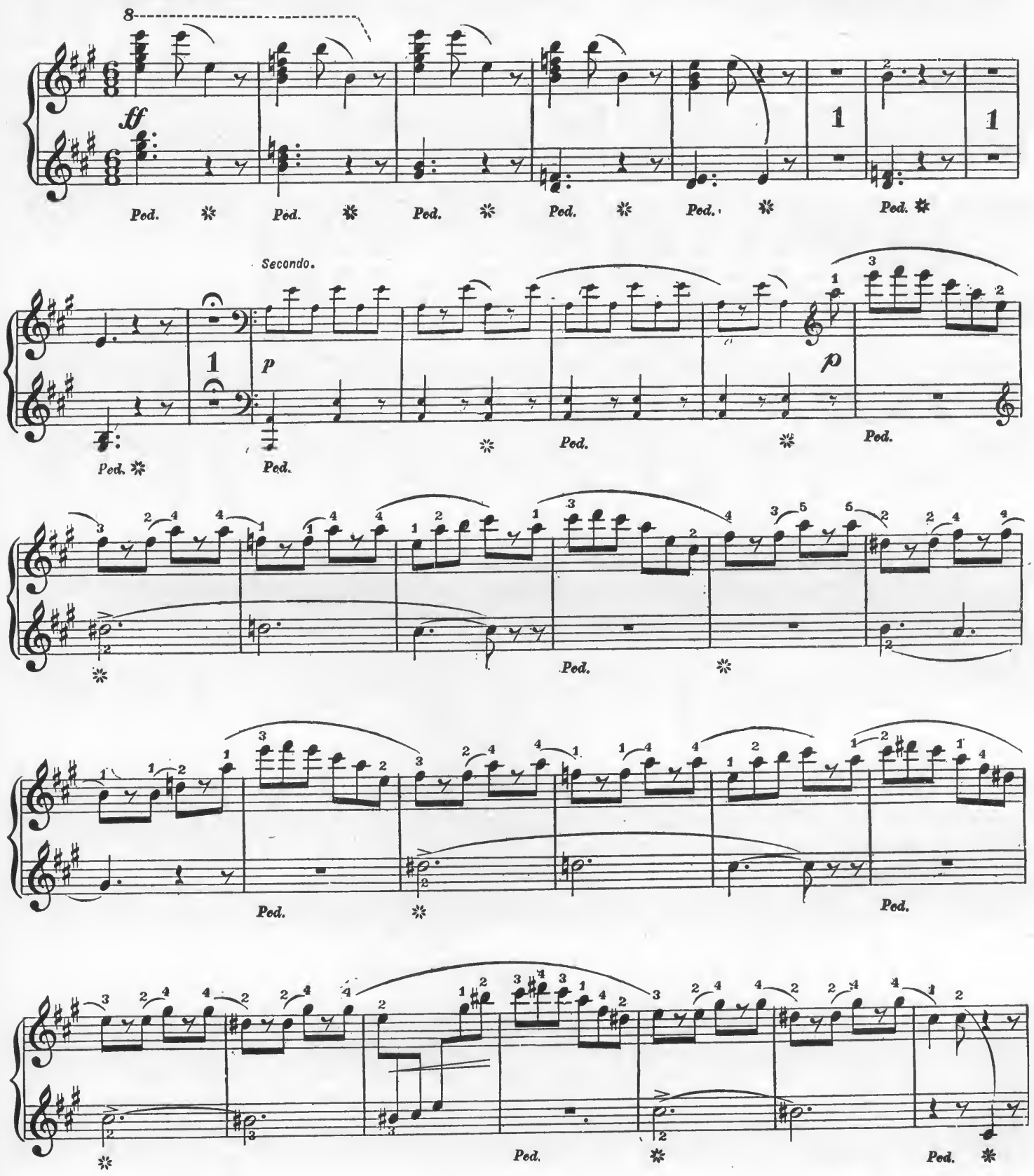
TOUJOURS GAI.

ALWAYS GAY.

ITALY ~~~~ ITALIEN

TARANTELLA.

Vivace. ♩.=96. Primo. Moritz Moszkowski. Op. 23. No. 5.



Secondo.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Primo.

sfz pp subito.

f

Ped. ✲

sfz pp subito.

f

Ped. ✲

sfz pp subito.

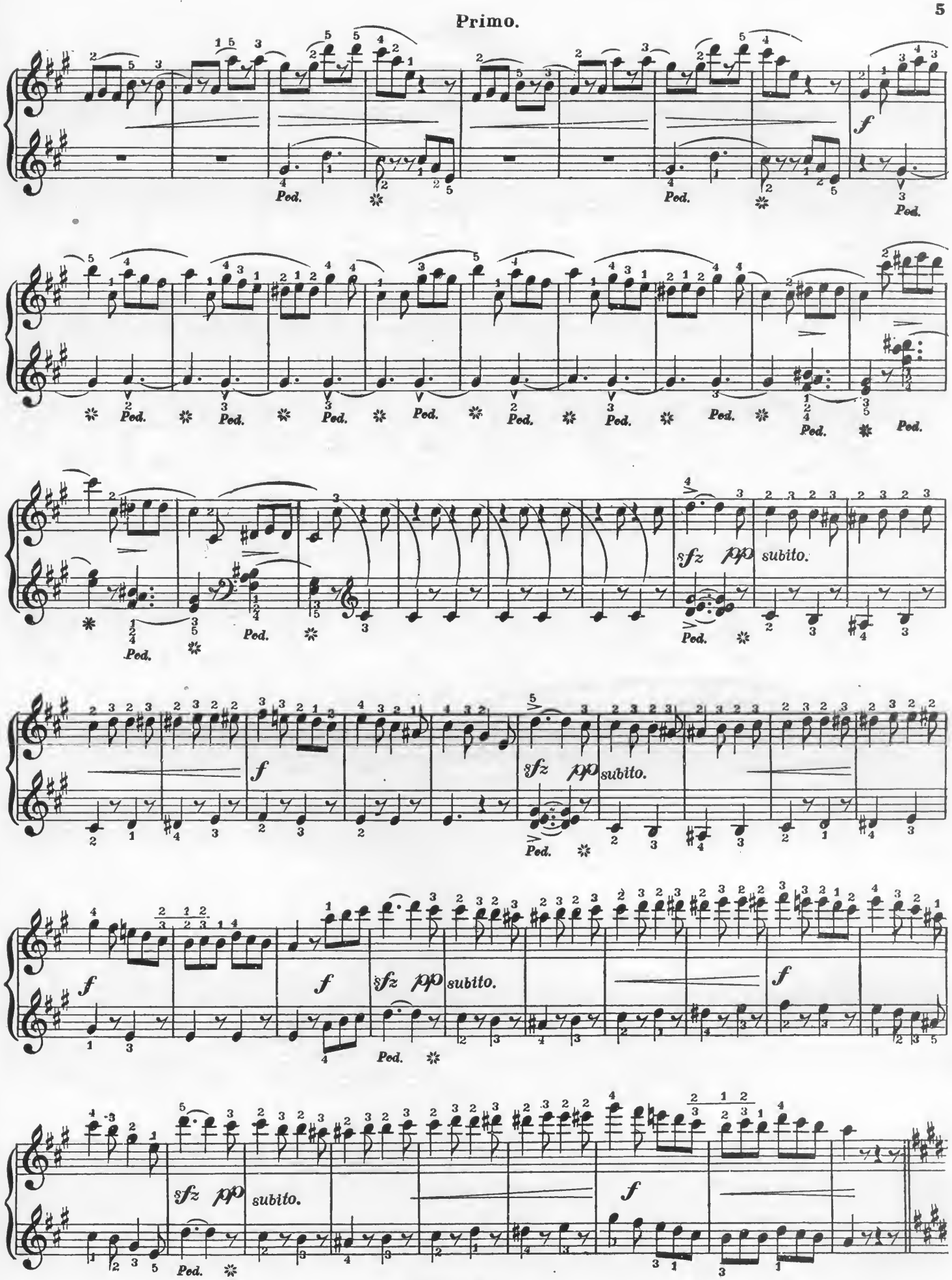
f

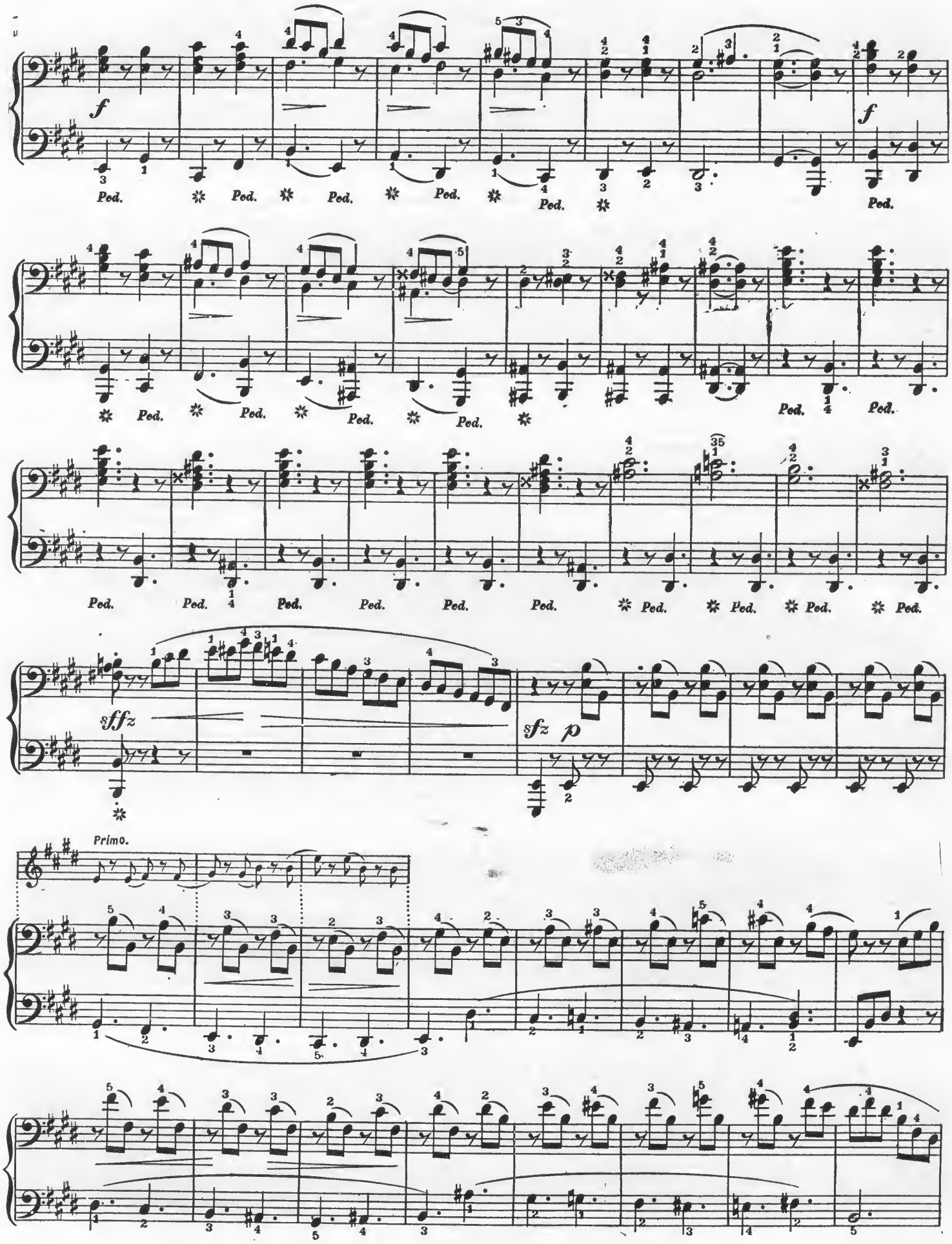
Ped. ✲

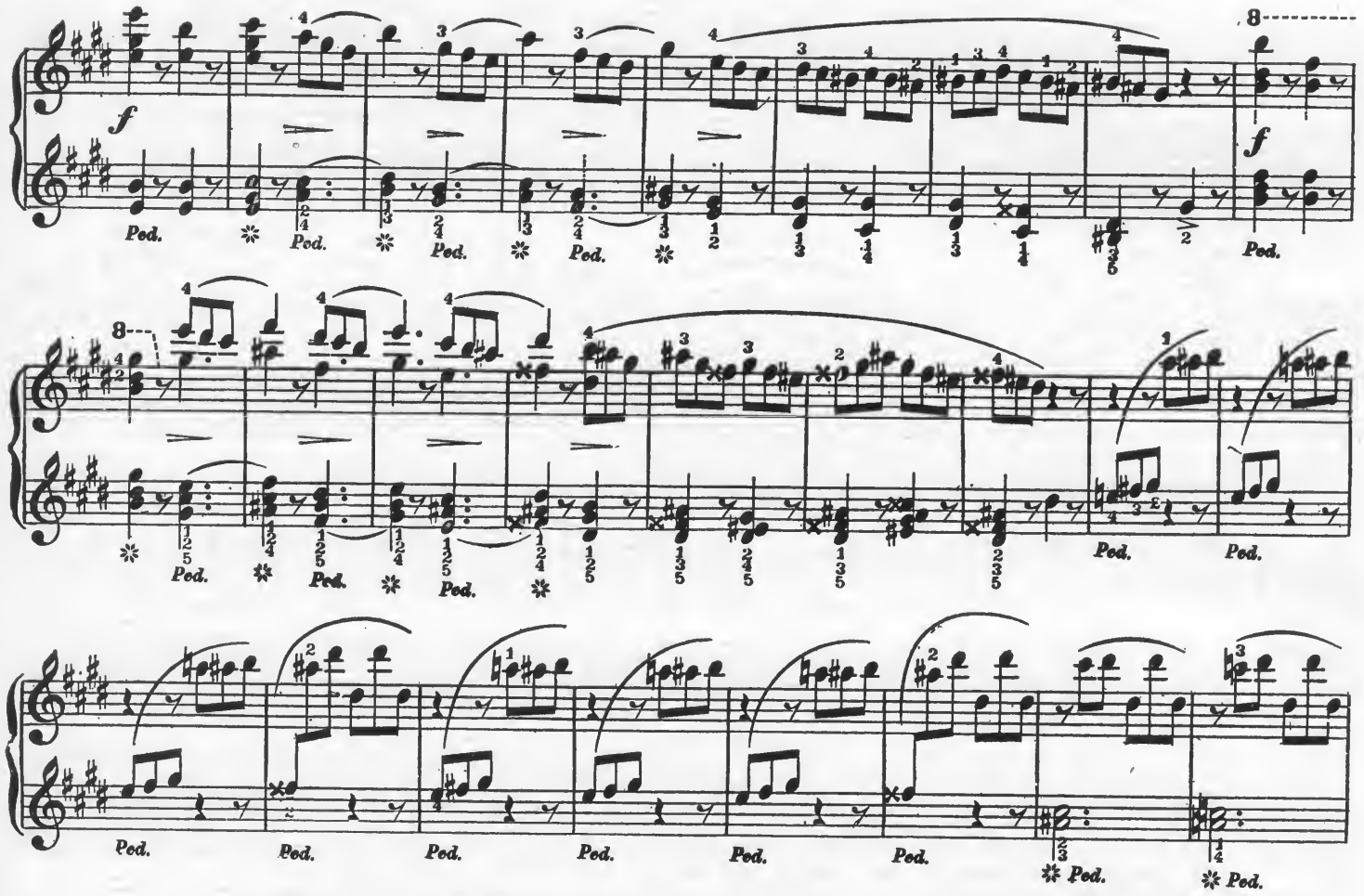
sfz pp subito

f

Ped. ✲


Ped.
f
sfz
pp
subito.


Ped.
Primo.

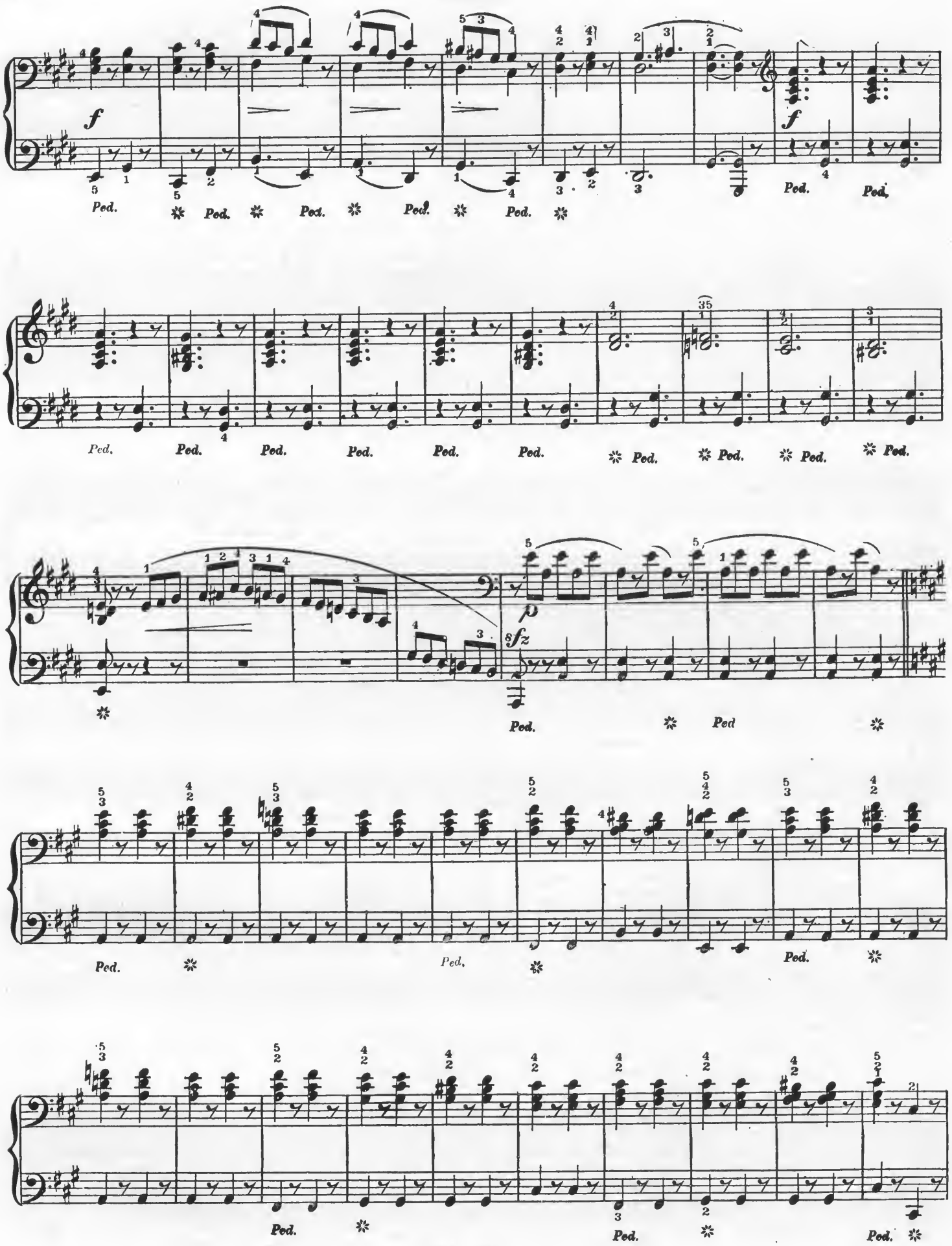

f
Ped.
8
Secondo.
sffz
p grazioso.

cres.

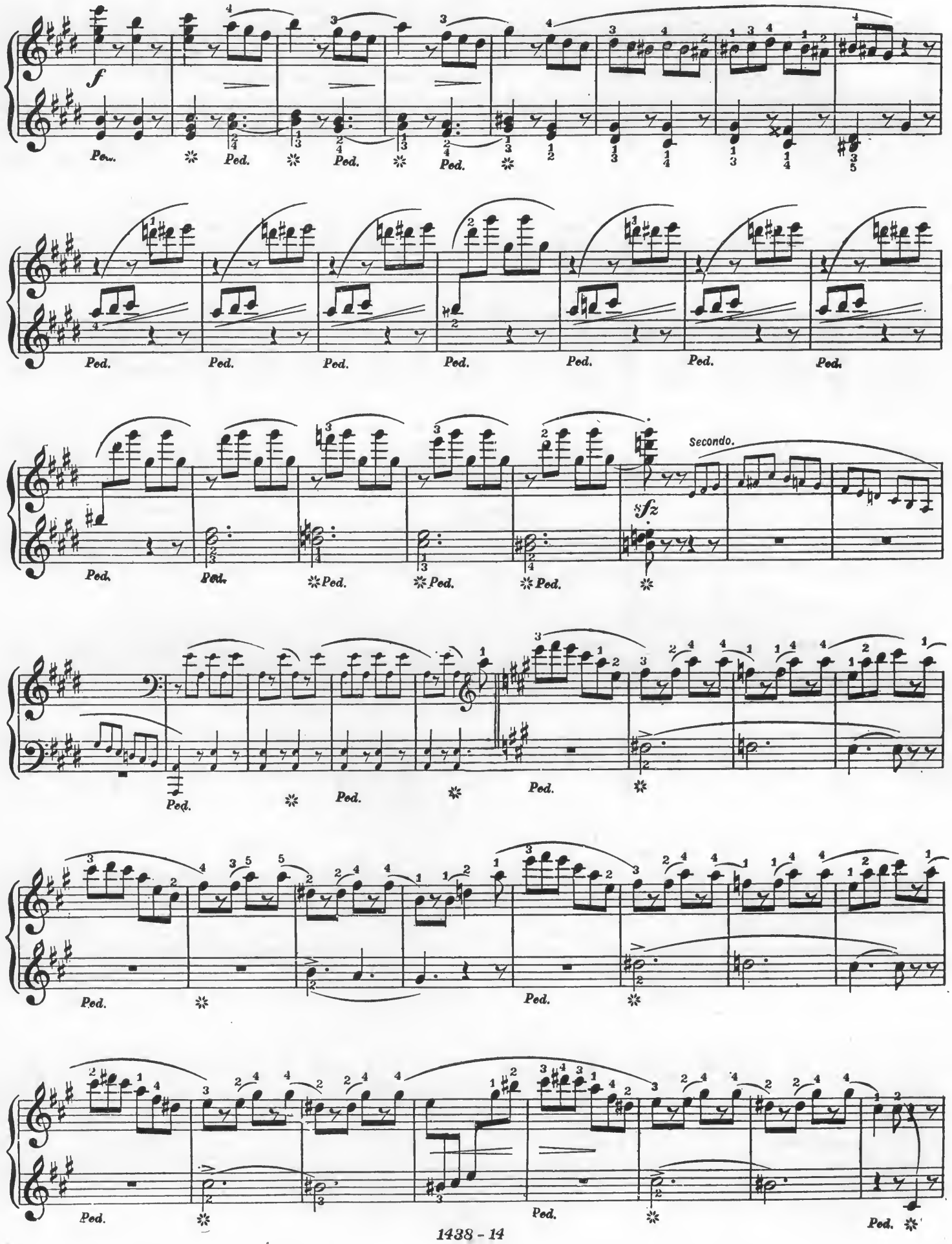
cres.

f

f *con fuoco.*


f
Ped.
p
fz

Primo.



f

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

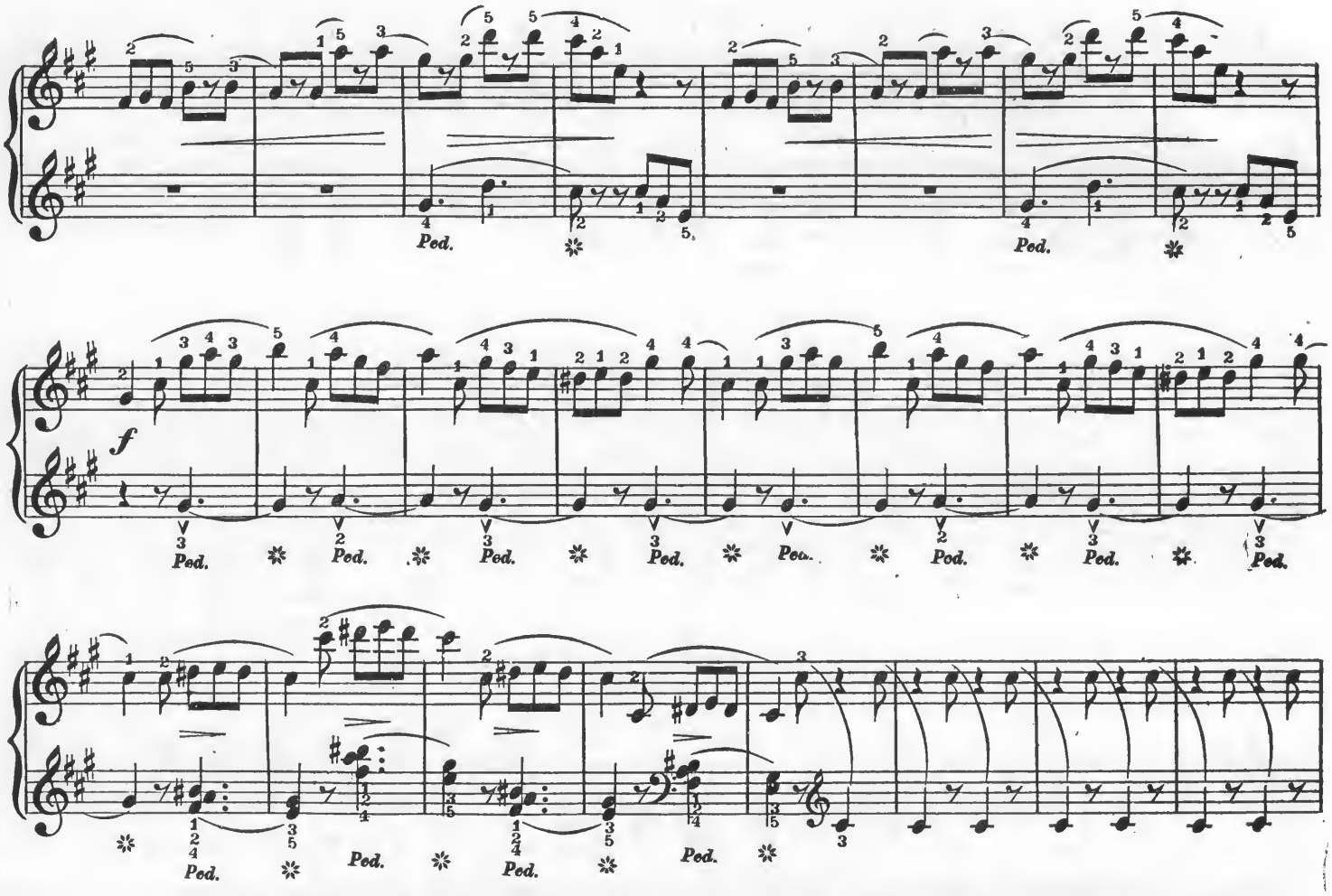
3

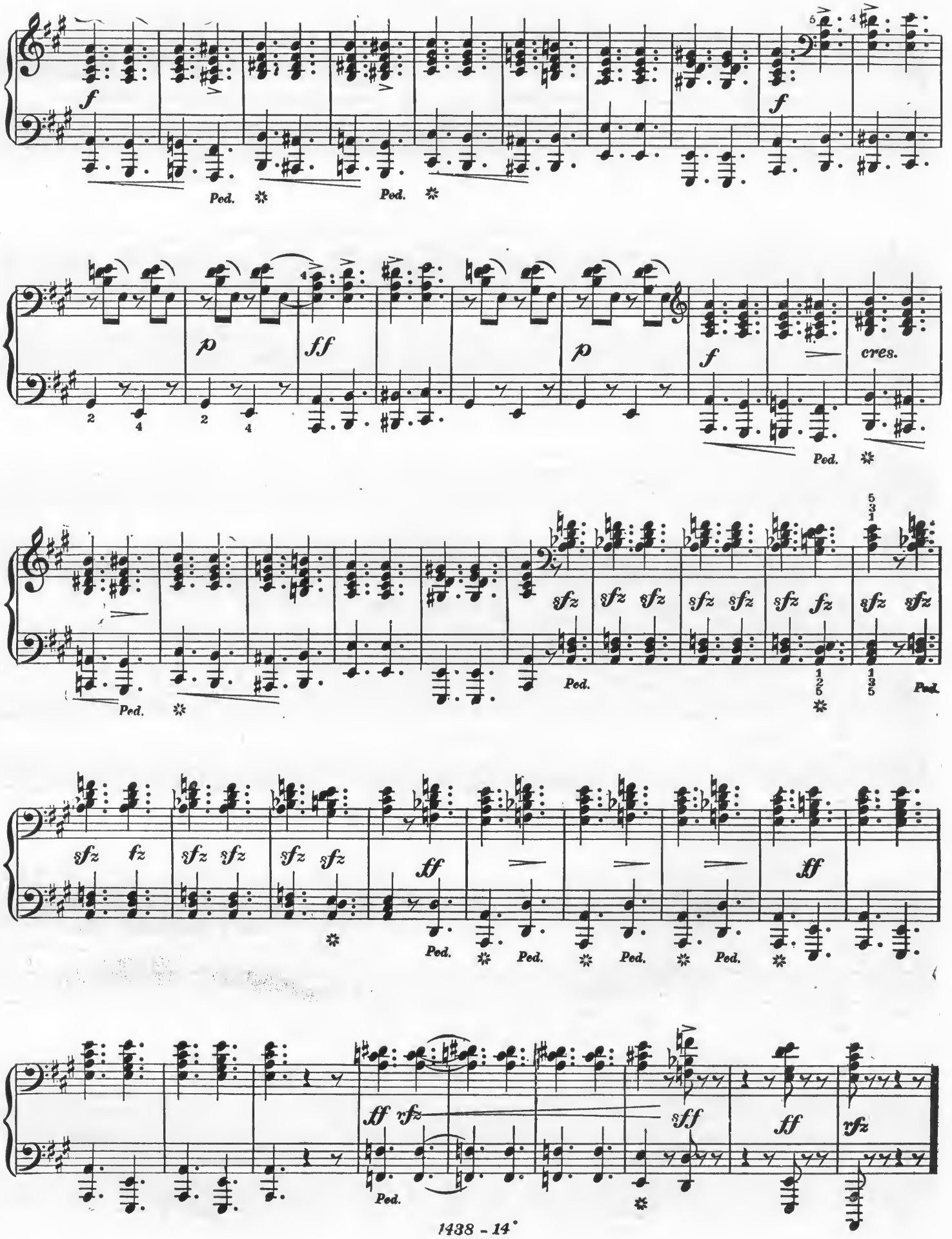
sfzpp subito.

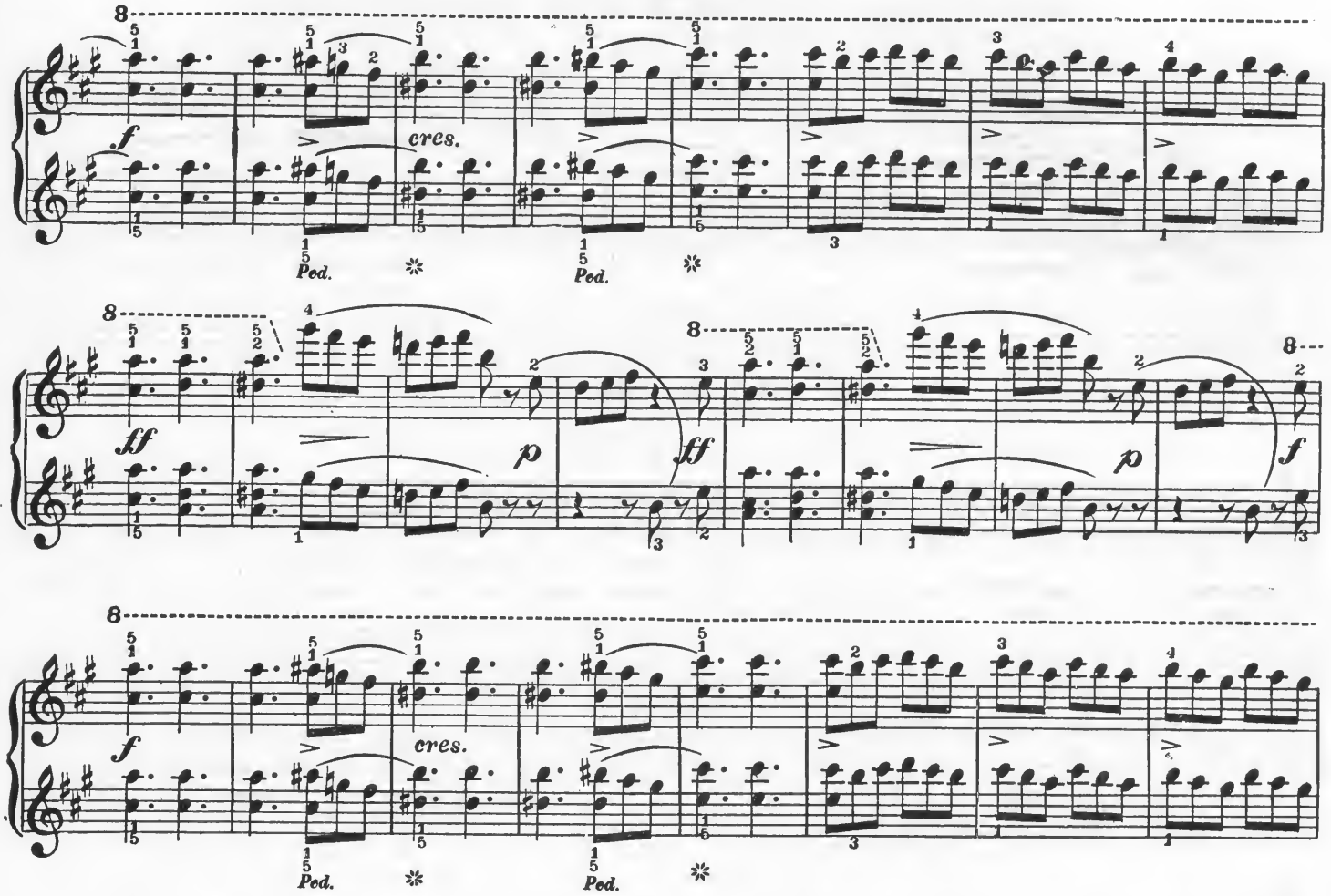
Ped. Ped. Ped.

ff

p *p*


Ped.
f
Ped.
sfz
pp
subito.
f
Ped.
sfz
pp
subito.
f
ff
p
p


f
Ped.
p
ff
cres.
sfz
fz
rfz
sff


f
cres.
Ped.
ff
p
ff
p
f
f
cres.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
ff
ff
sfz
ff
sfz
Ped.

BONNIE MARY OF ARGYLE.

Words by C. Jefferys. S. Nelson.

Andantino. ♩=72

p

1. I have heard the ma - vis singing His
2. Tho' thy voice may lose its sweetness, And thine

mf *p*

1. love song to the morn; I have seen the dew - drop clinging To the
2. eye its bright - ness too; Tho' thy step may lack its fleetness, And thy

1. rose just new - ly born: But a sweet - er song has cheer'd me, At the
2. hair its sun - ny hue: Still to me wilt thou be dear - er Than

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1. eve - ning's gen - tle close; And I've seen an eye still brighter Than the
2. all the world shall own; I have lov'd thee for thy beau - ty, But

cres.

Ped. Ped. Ped.

1. dew - drop on the rose: 'Twas thy voice, my gen - tle Ma - ry, And thine
2. not for that a - lone: I have sought thy heart, dear Ma - ry, And its

f *p*

Ped. Ped. Ped. Ped.

1. art - less win - ning smile, That made this world an E - - den, Bonnie
2. goodness was the wile That has made thee mine for ev - - er, Bonnie

Ped. Ped. Ped. Ped. Ped.

1. Ma - ry of Ar - gyle.
2. Ma - ry of Ar - gyle.

mf

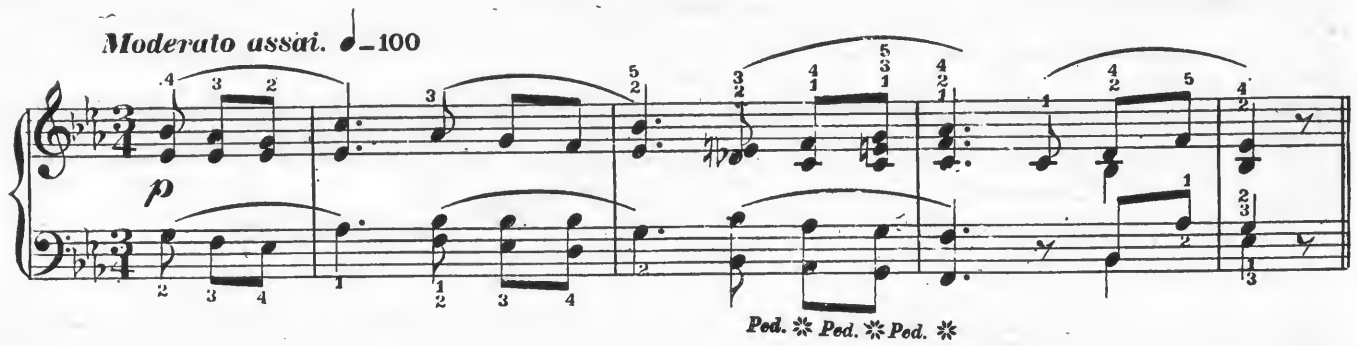
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

AGAIN I HEAR MY MOTHER SING.

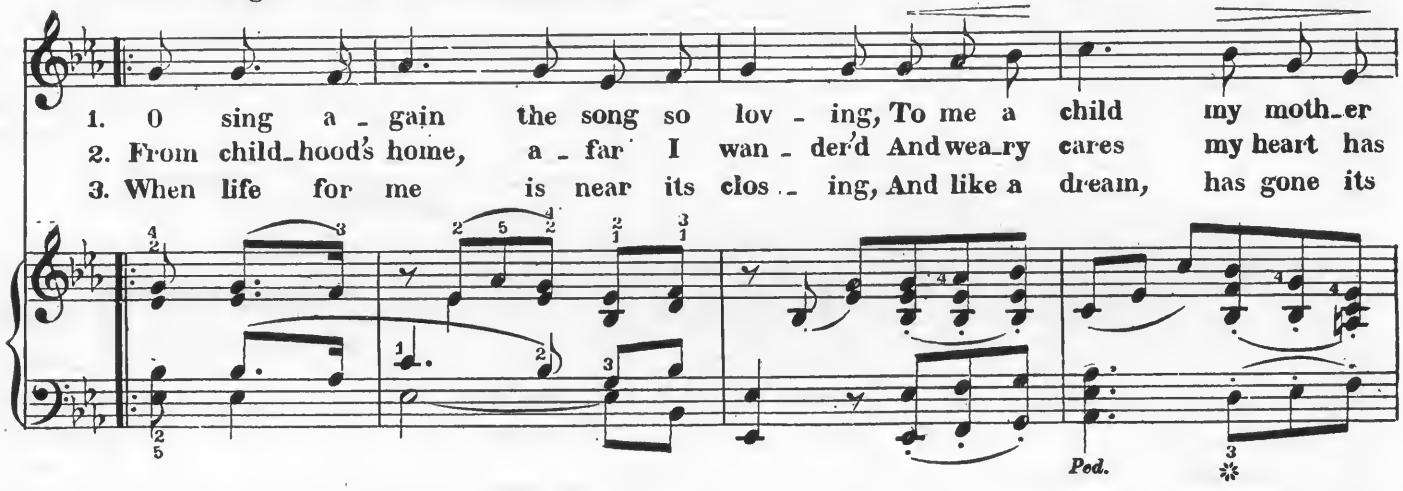
(WAS MIR ALS KIND DIE MUTTER SANG.)

C. Bohm.

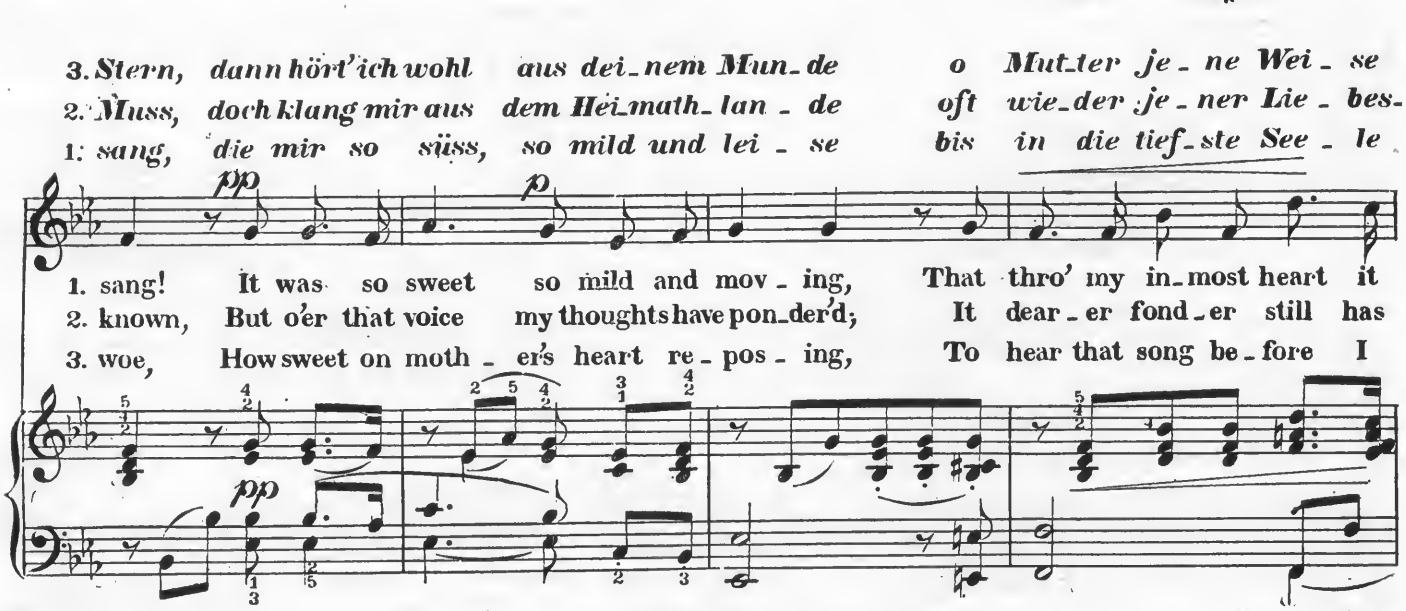
Moderato assai. ♩=100



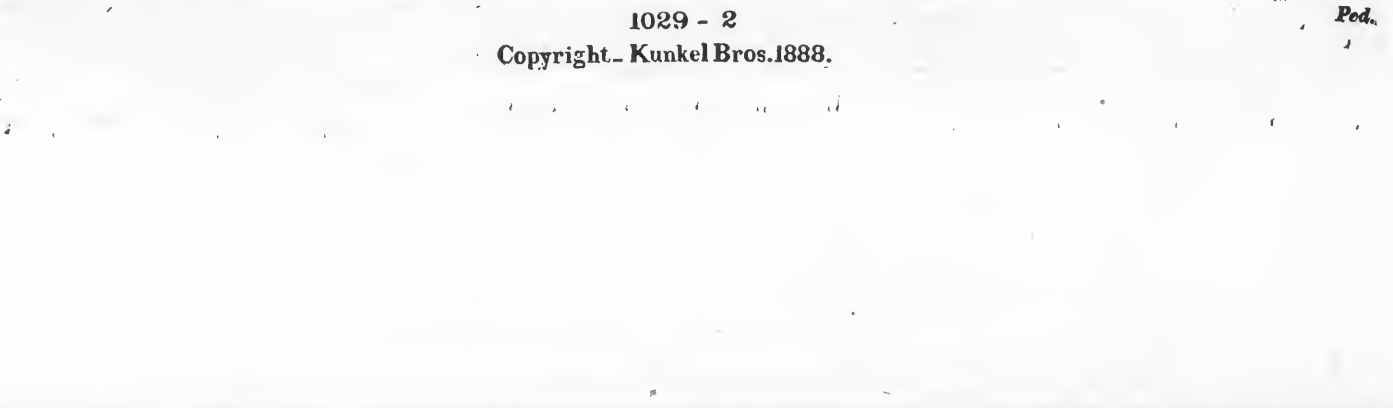
3. *Und will in mei - ner letz-ten Stun - de er-lö-schen mei - nes Le-bens*
2. *Vom Va - ter-haus an fer - ne Stran-de trieb mich das bit - ter bö - se*
1. *O sing noch ein - mal mir die Wei - se die mir als Kind die Mut-ter*



1. O sing a - gain the song so lov - ing, To me a child my moth-er
2. From child-hood's home, a - far I wan - der'd And wea-ry cares my heart has
3. When life for me is near its clos - ing, And like a dream, has gone its



3. *Stern, dann hört' ich wohl aus dei-nem Mun-de o Mut-ter je - ne Wei - se*
2. *Muss, doch klang mir aus dem Hei-math-lan - de oft wie-der je - ner Lie - bes-*
1. *sang, die mir so süss, so mild und lei - se bis in die tief-ste See - le*



1. sang! It was so sweet so mild and mov - ing, That thro' my in-most heart it
2. known, But o'er that voice my thoughts have pon-der'd; It dear - er fond - er still has
3. woe, How sweet on moth - er's heart re - pos - ing, To hear that song be - fore I

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3. gern. Dort o_ben in den Ster_nen_lan_de wo e_wig Frie_de
2. gruss. Und kränk_te mich der Menschen Tü_cke, mir raubt sie nicht mein
1. drang. In bö_ser Zeit in ban gen Stunden war sie mein be_ster

1. rang! In lone_ly hours in pain and sad_ness, She was my true_est
2. grown! The world for me tho'dark with trou_ble, Still had some joy in
3. go! Ah! far a_bove the stars, soft shin_ing, Where ev_'ry joy doth

3. lacht, da hör' ich je_nes Lie_bes Klang das mir als Kind die Mut_ter
2. Glück, wenn in der
1. Freund, wenn in der Brust das Lied er_klang war mir's als wenn die Mut_ter

f tranquillo.

1. friend; When thro' my soul that strain doth ring, A_gain I hear my moth_er
2. store; When thro' my soul that strain did ring, A_gain I heard my moth_er
3. dwell, I there shall hear those ech_oes ring, A_gain I'll hear my moth_er

f tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3. sang, da hör' ich je_nes Lie_bes Klang, das mir als
1. 2. sang, wenn in der Brust das Lied er_klang, war mir's als

f

1. sing! When thro' my soul that strain doth ring, A_gain I
2. sing! When thro' my soul that strain did ring, A_gain I
3. sing! I there shall hear those ech_oes ring, A_gain I'll

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3. Kind die Mut_ter sang.
1. 2. wenn die Mut_ter sang.

rit.

1. hear my moth_er sing!
2. heard my moth_er sing!
3. hear my moth_er sing!

a tempo.

rit. *p* *pp*

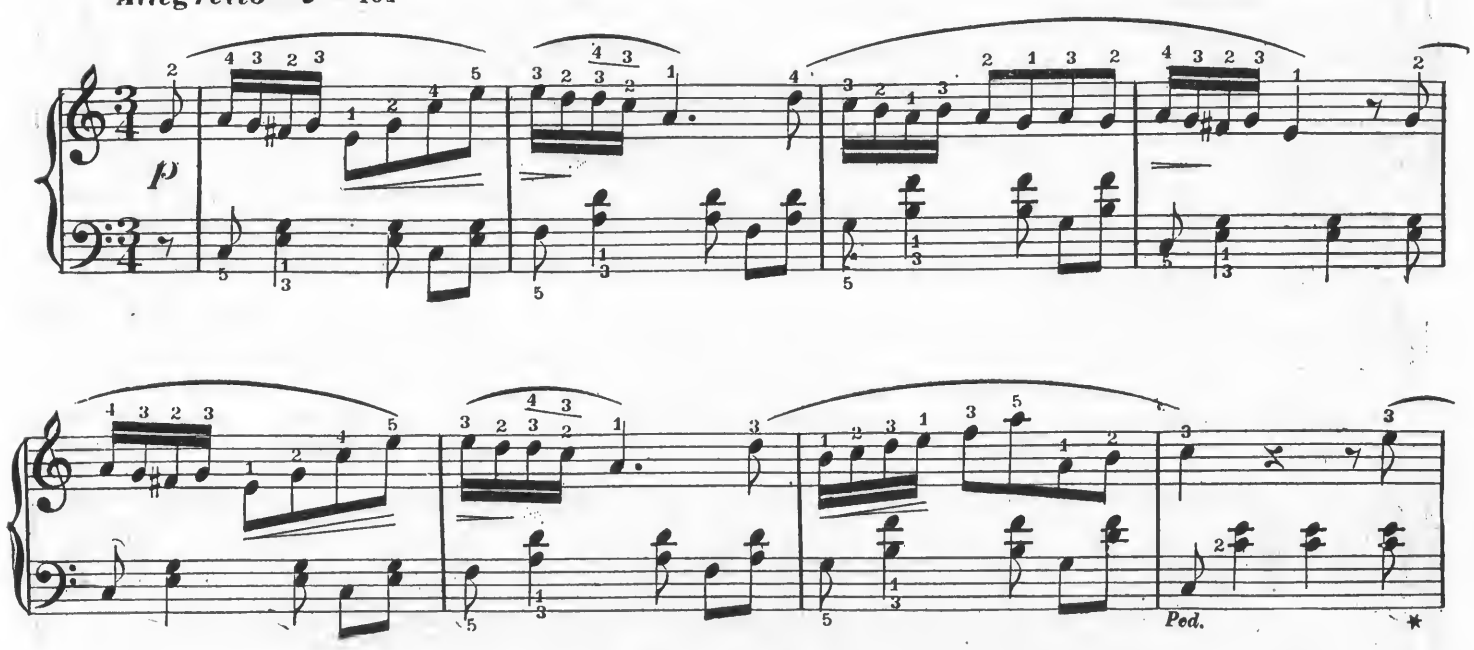
Ped. Ped. Ped. Ped. Ped.

I PURITANI.

(Bellini)

Carl Sidus Op. 130.

Allegretto ♩ = 104



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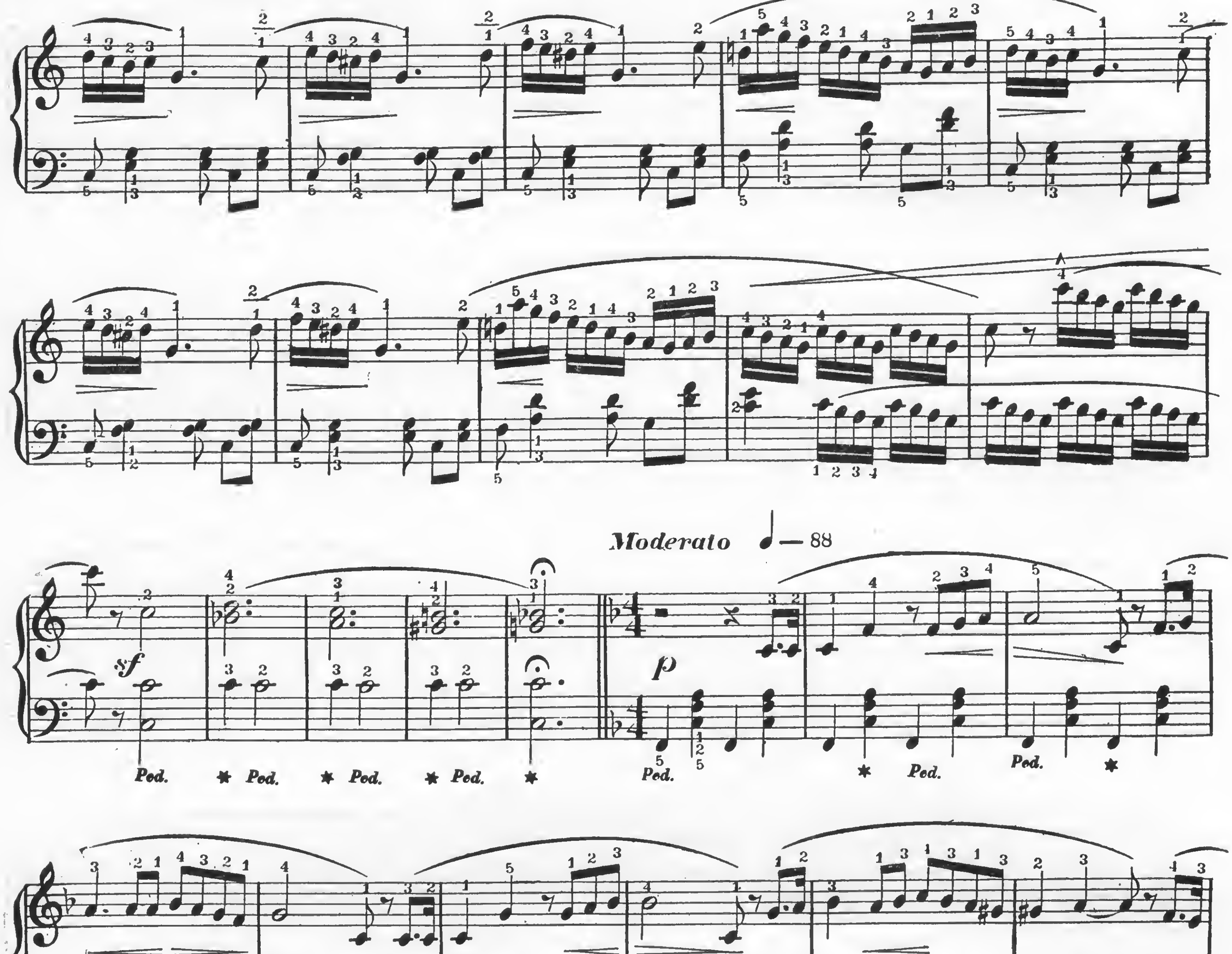
Moderato ♩ = 88
sf
p
Ped.
rit
a tempo.

Allegro ♩ = 100.

f

f

Ped. Ped. ✱

sf *f*

Ped. Ped. ✱

f

ff

ff

sf

ff

Ped. Ped. Ped. Ped. ✱ Ped. ✱ Ped.

ON PRACTISING.

Difficulties may be purely technical, they may be mental, and they may be both technical and mental. Consecutive thirds, sixths, or octaves, may be the former, polyphonic formations and rapidly changing modulations the latter.

Some difficulties require, so to say, several "conquerings," for it may happen that after the first "conquering" the hand takes "a step back;" but a subsequent "conquering" will not fail to make a lasting impression.

We must know the proper *tempo* of a piece and approach it gradually, with great caution, for a mere perusal is not always progress. Real progress is the mastering of every difficulty.

Do not undertake too much at once. Do not begin with a new part before the old part is well digested. Then, while you overcome the difficulties of a new part, you study the conception of the old. Advantageous practising may be compared with mining—not surface-digging, but penetrating into the depths of the soil, repays the labor spent on it.

He who progresses slowly must not play too many different pieces; it may come too hard for him to bring each to a finish. To practise anew old pieces is a good change.

Do not deceive yourself by saying, "Oh, I'll get it all right"! when, in fact, you do not get it right. We must "feel" for mistakes, and try to find them. To play accidentally correctly is not knowing how to play correctly. *Ten times* correct to *once* wrong, that should be the right proportion, not the reverse. Musical conscience must tell us whether we know a piece or not.

The teacher is not to be looked at as a personality, but as the pedagogic delegate of art. Whatever the teacher directs, praises, or finds fault with, is caused by the object—the piece of art and its just claims on one side, and the pupil's performance on the other. Through his mouth the piece speaks to the performer: "Thus I wish to be treated, in that way you can master me," and the sensitive fingers say: "Thus we should be managed, thus directed; then success will surely follow."

Some require more, others less, time (conditions being equal) to accomplish the same results. Peculiar conditions of the limbs, acuteness of the senses, in fact, all musical capacities exert their influence.

Then, individuals differ in regard to time. Some advance rapidly during the first couple of years and then progress much more slowly. Others find it very difficult in the beginning, but after a few years make up rapidly for lost time.

Many are the reasons for these fluctuations of progress. A sudden awakening of latent talent, or love for music, may accelerate, or unfavourable outside conditions may retard it. Besides, physical mutations will often exert a modifying influence.

Praiseworthy is the teacher who can take into account those fluctuations, and select the suitable pieces for his pupil. There are times when sentiment is prevailing, and times when reflection has the upper hand. The first may be favourable for the study of sentimental compositions in which conception is of the utmost importance, while the latter may be most adapted for practising works of a polyphonic style, or works where a display of technic is indispensable.

It is highly desirable that a certain time be set apart daily for technical and another for mental practice. It is true that an hour consists of 60 minutes, but that hour may be employed in a very different manner; for what to-day may be easily accomplished in one hour, will, to-morrow, require twice as much time.

The pupil ought also to control his own temper. At times he may not feel in the mood for practising; yet it must be done, and done well. It takes a certain time to "remain at practice," viz., not to "go back," but it takes still more time to make progress.

As to the proper division of time, we might propose the following schedule: Let one-sixth of the time be devoted daily to practising finger-exercises and scales; one-sixth to two-sixths to studies; three-sixths to four-sixths to pieces. This is about the right proportion. If a whole hour is too much, divide it into two half-hours; thus children who have to learn many different things (and have but little time to enjoy their childhood) may first practice for half-an-hour finger-exercises, scales, and chords—then leave the piano to refresh their minds, tired of mechanical work. At another period of the same day they may spend one other half-hour on studies, and again leave the piano. But a full hour must be given to the study of pieces. Where such an arrangement is not practicable, the time must be divided still more minutely, so that the daily technical exercises absorb each only from five to ten minutes. Such short exercises may be easily played before and after school or private lessons.

The pupil may be allowed all kinds of pieces that he wishes to play and that he is capable of learning. Should he occasionally desire a piece which is too difficult, it will serve him as a good way of testing his powers, and spur him to increased activity; a piece that is too easy may also be of advantage to him, to learn how to play with expression, and add it to his repertoire—his "presentable" stock.

When the student becomes aware of the many difficulties to be encountered, he may feel discouraged, and call out, "How much to do still! How much to accomplish!" It will appear to him as if one would attempt to create a sea by the daily dropping of a drop of water, or a mountain by collecting pebbles.

Such is the natural effect of long pressure, long practising on the disheartened pupil; but let him think of life in general. Does it not only require the whole art but also a great deal more besides? Who would lose courage for that and give up music?

Preserve your courage and diligence, press steadily onward, seize upon whatever is most important and necessary. There need be no fear but that you will reach the goal finally.—*From some* NOTES ON PRACTISING, *by* LOUIS KÖHLER.

TAMAGNO'S ITINERANT CLAQUE.

In a suit recently brought by a South American impresario to recover a sum of money paid to him in advance, the interesting fact was brought out, says the *American Art Journal*, that Tamagno always traveled with a trained claque consisting of eight lusty Italians, whose business it was to keep up the hoop-la when their employer distinguished himself by a very high note. It was stipulated in his contract that the manager should always provide four seats for that claque in the orchestra and four in the gallery. That is said to be a condition in all his contracts. The cause of the contention was the sum of $31,000, paid in advance to the tenor when he was engaged for a season of forty performances in Buenos Ayres in 1890. He was to receive for the season $130,000, or $1,625 a performance, and he demanded $31,000 before leaving Italy. He sang four times and then a revolution broke out. The singer returned to Europe and took the advance with him. No efforts have so far succeeded in making him give up the money, although two courts have already decided in favor of the manager. The case is now before the highest court of appeal. It used to be said in this country that Tamagno returned to the box office the seats sent to him for his claque with the request that they be sold for his benefit.

A wholly different treatment of the claque question has recently taken place in Vienna, by means of which Director Mahler has managed to put the singers of the company into a greater state of excitement than they already are. He has not only discharged the old claque which had been for many years a feature of the institution, but he has forbidden the singers to distribute tickets to their friends, and had two auditors arrested because they insisted on applauding with an enthusiasm that annoyed their neighbors and interrupted the performance. It is rumored that he may retire from the opera at Vienna on account of the opposition to his decided methods which has arisen among the artists.

An idol is a thing which a man builds with his own hands, and then worships with his single heart. In this day, says *Musical Age*, the old-fashioned idols have rather gone out of style, and your gentlemen of wealth and leisure whose heart yearns for one of these, usually satisfies it by supplying some famous college with a $50,000 gate, or lodge, or building, which he directs shall be called by his name, in order that he may worship it until the end of his days.

A recent incident of this kind has come to our notice, in which a gentleman by the name of Smith has immortalized his name and given a college with an immense income a gate-post costing the above-mentioned sum. In broad contrast to this is the bequest of the late Sir Thomas Elder, of $20,000 for the extension of the School of Music of the University of Adelaide, Australia. The former man built a monument for the curious and to his own narrowness of view, while the latter, by his magnificent and wise generosity, created a monument of lasting good for many generations of his countrymen.

Music is a great art, but it does not receive that munificent care from moneyed men that its importance deserves. The first of all arts in freedom from affectation, and in perfect sincerity, its ways are more often in devious places; it is more often besieged by thieves and charlatans than any of its sister arts.

All of which goes to show that a man may get more honor (and advertisement) for himself by giving freely to the cause of music than by adding his mite to the millions upon millions which are invested to give large incomes to well-established institutions.

Mr. Carnegie may have been well known because of his contracts with the Government, but we doubt if anything has brought him so much before the public, or given him so high a place in the estimation of cultured people, as his Carnegie Hall and his musical investments in several other cities.

Let us hope, then, that the next gentleman who wants an idol will build a fine musical one, and guild it all over with opportunities for the worthy musical student; and then he may bow down to it and put his name upon it to his heart's content, and no one will blame him, and everyone will praise.

REMENYI.

The sudden death of Edouard Remenyi, while performing on the stage of a San Francisco theatre, says the *American Art Journal*, was an incident full of pathos and dramatic suggestion. He died as the old violinist of fiction invariably longs to die—with his beloved instrument in his hand, and with its final notes still echoing above his audience and inviting his spirit to its flight. An exile from his native Hungary because of his participation in the revolution of 1848, he had just concluded a rendition of his own "Battle Hymn of Liberty" half a century later and in the very home of freedom, when his summons came.

Professionally, Remenyi cannot be said to have died too soon. He was never a truly great artist, although he possessed the elements of greatness. His dash and boldness of execution gained for him a certain vogue in Europe's most discriminating musical circles during a period when he was justifiably expected to develop increased power. But he encountered insurmountable obstacles in his personal vanity, his controversial habit, and his nomadic bent. He stubbornly believed himself to be far greater than he was, and so he never achieved the highest pinnacle.

He had fallen short of his own ideals, but could not see it. He had "advanced backward" from the most cultured audiences to the undiscriminating applause of the injudicious, who mistake "trick" playing for mastery of the eloquence of the bow. Age and infirmity had left their sad marks upon his skill; but still he played on, unbelieving, until, at nearly seventy years of age, death found him on the vaudeville stage, and took him with his violin in his hand, and an unfinished number floating from his bow.

The literature of "the old musician" has nothing more pathetic.

A full list has already been given of the music which was selected for the imposing, though unostentatious, ceremonial when the remains of the late Right Hon. William Ewart Gladstone were laid to rest side by side with many another departed statesman in the Abbey of Westminster. It suffices therefore at present, says *Musical News*, to record that the selection made was fully justified in the event. Beethoven's "Equale" sounded the first note of music, the tones of the trombones echoing weirdly from the extreme east end along the vaulted roof, like the call of unearthly voices. Schubert's Marche Heroique in B minor, Beethoven's "Marcio sulla Morte d'un' Eroe" (Op. 26), and Schubert's Marche Solennelle in E flat minor, also preceded the service proper, these being given with majestic force by the organ and brass and percussion instruments. Croft's opening sentences, sung by the augmented choir before the body as it was carried from the west door, were heard in touching and gentle contrast after the more insistent voices of organ-pipe and trumpet, and then a portion of Beethoven's Funeral March from the "Eroica" Symphony, played upon the organ alone, filled a brief interval while the remainder of the long procession was reaching its appointed places. Psalm XC. was sung to Thomas Purcell's Chants in G minor and major; after the Lesson followed the Hymn "Rock of Ages," with organ only, in its turn followed by "Praise to the Holiest," the opening phrase of which was declaimed with brilliant and jubilant emphasis by the combined instruments. After the committal, Sir John Goss' pathetic "I heard a Voice from Heaven," was sung by the choir, which also gave a beautiful rendering of Handel's Anthem, "Their bodies are buried in peace," under the sympathetic direction of Sir Frederick Bridge. Sir John Strainer's "Sevenfold Amen" and Dr. Watts' time-honored Hymn, "O God our Help in Ages past," completed the choral portion of the service, and at the close the "Dead March" from "Saul" was first given by the organ alone (the brass and drums joining only in the final *fortissimo* passage), and was then repeated by the whole force with massive effect. Beethoven's Funeral March (Op. 26) and Schubert's March in B minor were again played as the congregation dispersed.

The choir consisted of about 120 voices, the Abbey Choir being reinforced by contingents from St. Paul's, the Chapel Royal, the Temple Church, St. Peter's, Eaton Square, St. Margaret's, etc.

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A theatrical performance, recently given in Siam in honor of the King, is said to have begun at 8 o'clock in the evening and to have ended at 4 o'clock in the morning. Our London Philharmonic Society Directors get into hot water when the concerts over-last two-and-a-half hours!

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Signor Mancinelli has contributed to the June number of the *Æolian Quarterly* an excellent article on his new opera, "Hero and Leander," which is to be produced in New York next winter, and which has already had a number of performances in Madrid, London, Rome, Venice, and Turin, the two cities last named having heard it ten and nine times respectively. Signor Mancinelli has some spicy things to say about certain English and Italian critics; but he devotes most of his space to a description and analysis of the opera. "In composing it," he says, "I determined to follow the lines laid down by Verdi, especially in his last two operas, 'Otello" and 'Falstaff;' and I believe that all my countrymen shall benefit and advance national art by following in those footsteps." He has not, as some of the critics said, followed the model of the Wagnerian music-drama, for in that there are no separate pieces, arias, ducts, etc, whereas his opera can easily be divided into arias, duets, concerted pieces, choruses, etc., which he proceeds to analyze with many illustrations in musical type. The article is worth preserving.

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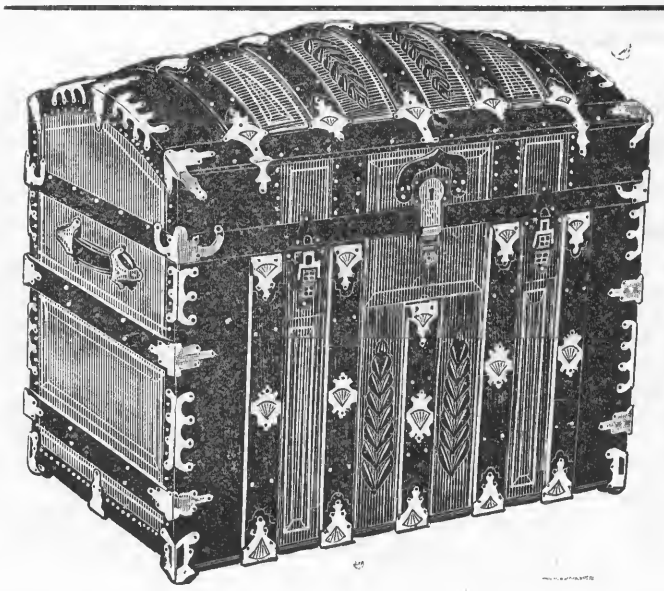

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